ENGLISH PORCELAIN FIGURES OF THE EIGHTEENTH CENTURY

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English Porcelain Figures of the Eighteenth Century

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WITH AN INTRODUCTION

BY WILLIAM KING

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TO

POLDOWSKI

PREFATORY NOTE

THE appearance in 1923 of Dr. Max Sauerlandt's *Deutsche Porzellanfiguren des XVIII Jahrhunderts* inspired me with the idea of which this volume is the outcome. The introduction attempts to summarise the present state of our knowledge and to indicate the lines upon which such knowledge has been gained and is likely to be increased; the illustrations portray typical examples of English 18th century figures, which I have tried to select largely from specimens in private collections, and as far as possible, from pieces which have not been published before. I have omitted altogether the non-human figures of animals and birds, as well as the characteristic miniature figures or toys, which latter form the subject of a separate monograph by Mr. G. E. Bryant. My thanks are due to the various collectors and museum officials for generously allowing me to reproduce their pieces, and to the editor of *Country Life* for the photographs of figs. 27 and 29. I am especially indebted to Mrs. Arundell Esdaile for indicating to me the source of fig. 54, to Mr. and Mrs. Donald MacAlister for identifying the subject of fig. 18 and its companion mentioned below, and to Mr. Aubrey J. Toppin, Bluemantle Pursuivant, for pointing out my incorrectness in previously assuming that the Bow factory was ever bought by Duesbury. Finally, I must express my gratitude to Mr. Bernard Rackham, who has read through the text in manuscript and has helped me with many valuable suggestions.

WILLIAM KING

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INTRODUCTION

PORCELAIN was invented in China upwards of a thousand years ago, and during the sixteenth century it became familiar in Europe as an article of import. Attempts to imitate it in this continent were at first only partially successful. Italy and France and later England discovered the so-called "soft-paste" porcelain, which differs from true or "hard-paste" porcelain in chemical composition and in the fact that it can easily be cut with a knife. The art of making true porcelain was, however, re-invented at Dresden in 1708, a year later the Royal Saxon factory was founded at Meissen and the remainder of the century shows the formula travelling gradually to other undertakings in Germany and elsewhere.

We may regard porcelain figures as an essentially German invention, for although some were made in China, they form an inconsiderable feature of Oriental art; they were developed as we know them through the genius of one man, Johann Joachim Kändler, who worked at Meissen from 1731 until his death in 1775. Kändler was originally intended to produce monumental figure-sculpture in porcelain, but he soon had the wit to suit his imagination to his material, and basing himself upon the repertory of subjects familiar to carvers in ivory and wood, evoked a miniature world of puppets, whose charm, both as ornaments in themselves and as part of the elaborate table decorations in vogue at the time, was speedily recognised. They could also be suitably adapted for use as candlesticks, pastille-burners, sweetmeat stands and other objects in which utility and beauty may be combined. The subjects range over a wide field; classical mythology, religion and modern history furnish their quota; some illustrate Kändler's contemporaries engaged in the ordinary avocations of everyday existence, others the life of men in foreign countries, treated sometimes naturalistically, at other times in the pretty fashionable style in which motives of decoration from all the countries of the East are united to form the so-called *chinoiseries*. This miniature sculpture quickly spread to other centres in Germany, and by the time that porcelain was discovered in England, porcelain figures were an established feature of European decorative art.

Material for detailed study of the work of the English factories is sadly lacunary. In Germany the undertakings were usually the appanages of the little princely courts with which the country swarmed; they were the property of the state, and detailed documents survive to the present day in public archives, setting forth the names of the modellers and the descriptions of the figures, which we can verify from existing examples. In England we find a succession of private ventures, supported by individuals of no political importance, whose records for the most part perished with them. Most German figures, too, are marked with the distinctive mark of their factory, whereas on English figures, apart from Chelsea, it is the exception to find a mark at all. We have, however, some few data in the way of written documents; the figures that exist divide themselves into certain fixed groups, distinguishable by differences of paste or decoration; and by comparing the one with the other we shall arrive at some conclusions which are probably not far from the truth. It must, however, be remembered that difference of paste does not necessarily mean difference of factory, for chemical experiments were being made the whole time, and that similarity of decoration may sometimes be accounted for on the supposition that the painter was either an itinerant who worked at two separate factories or an "outside enameller," like Duesbury in London, who spent his time embellishing with colours white figures from any factory that would supply him.

The earliest landmark in the history of English porcelain is 1744, in which year a patent was taken out by Edward Heylyn and Thomas Frye for manufacturing porcelain at Bow, in the east of London. The factory appears to have continued under different owners until 1776. The chronology of Bow porcelain was first worked out by Mr. Bernard Rackham in the *Burlington Magazine*, vol. XXV., p. 33. He divides the output of the factory into three groups, corresponding roughly with the three decades of its existence. The earliest pieces of all differ greatly from each other in quality of paste and glaze; they are often left plain white. The style of modelling is bold and individual; features of the colouring are broad uneven washes of

pigment—pink, lemon-yellow, grass-green and blue—and the tiny brilliant flowers often painted on the robes of the figures. Oil gilding is sometimes used. By far the majority are unmarked; occasionally the alchemical sign for tin is found incised under the base. With the advent of the second period the modelling becomes more delicate and graceful, a number of the figures being copied direct from Meissen originals by Kändler and his pupils. The palette changes; above an even glaze of ivory tone we find flat washes of pink, marone purple and opaque milky blue combined with gilding of good quality. The characteristic rococo base, poised as a rule on four symmetrical scroll-work feet picked out in crimson, begins to appear during this period. Marked figures are still rare; sometimes an initial, B or W, is found impressed on top of the flat base, while some examples bear underneath the impressed mark T°. The same mark is found on Worcester and Bristol pieces of a later date, and is supposed to indicate the work of one Tebo or Thibaud, a Frenchman, who worked successively at these three factories; his activities are discussed by Mr. Rackham in the *Burlington Magazine*, vol. XXV., p. 108. It must not be forgotten that in all such cases the initial is probably that of the "repairer," or craftsman who actually put the piece together and who would generally be quite a different person from the artist responsible for designing the model. The third period shows as a rule a decided falling off in quality. The paste is poor, the glaze pitted and artificially blued, the painting garish and imitative of the rich diapers of Chelsea. No restful passages of plain white are found, as in the earlier periods. The base too begins to imitate Chelsea, and instead of the four-footed symmetrical variety we get an irregular assemblage of scrollwork, picked out with gilding and with the dark transparent blue, which now takes the place of the earlier opaque pigment. Many pieces are marked with an anchor and dagger in red, sometimes combined with an initial, a sword or a crescent in underglaze blue. The occurrence on some figures of a crescent alone led to an exploded heresy that these figures were made at Worcester. A rare mark of this period is the crossed swords, as used at Meissen. A feature peculiar to Bow

porcelain of the last two periods is a small square hole often to be found at the back of the figures; it has been explained as intended for the reception of an ormolu mount but is perhaps no more than an outlet of escape for the air during the firing.

The factory at Chelsea was started by 1745; it appears to have been sold in 1749 by Charles Gouyn to Nicholas Sprimont, who carried it on until 1769; in the following year it passed into the hands of William Duesbury, owner of the Derby factory. For some years the two factories were carried on concurrently, producing what is known as "Derby-Chelsea" or "Chelsea-Derby" porcelain, until in 1784 the Chelsea factory was dismantled and the models and moulds removed to Derby. We know little of the figures produced at Chelsea under the management of Gouyn. In my book, *Chelsea Porcelain*, p. 22, I have brought forward some evidence supporting the assignation to this factory and period of a small family of unmarked figures, mostly plain white and all apparently the work of the same modeller; a fresh member of this group is now illustrated as fig. 16. With the advent of Sprimont documentation becomes easier, for not only are the majority of figures marked with an anchor but there exist certain early sale catalogues from which valuable information can be derived. The first annual sale of the factory was held in 1754; no copy of its catalogue is known to survive, but one example of the catalogues of each of the two following years has been identified and both have been published, the former by me in *Chelsea Porcelain*, pp. 67-130, the latter as a separate pamphlet by Raphael W. Read. The Chelsea anchor is never found under the base of a figure but appears on various parts of the surface. In its earliest form it is applied in relief in a medallion and is sometimes coloured red; this appears to have been soon succeeded by an anchor painted in red. These two marks obtained through the 1750's, though during the years 1756-9 the illness of Sprimont prevented there being much activity. The red anchor figures are among the most lovely creations of European figure-sculpture; they often show the influence of Meissen, both in modelling and painting, but the difference in material causes the colours to blend

with the glaze in a harmony which many judges consider more attractive than any produced by the German factories. Skilful use is made of white passages and gilding is used with comparative economy. The figures of the 1760's are marked with an anchor in gold, and are among the most sumptuous ever produced. The whole of the ground is covered with a riot of gaudy colour, rich gilding dominates the scene, the surfaces of the garments are adorned with elaborate diaper patterns and frequently the figures are set against a background of *bocage* or bosky verdure. These figures owe little to German originals; the rococo bases often stand on openwork feet in the characteristic English way, and though we may feel a certain sameness in the modelling, at their best they combine splendour with delicacy to an unusual degree. The annual sales were continued from 1759 until 1764, but of these, as of the final sale held in 1769, no catalogues are known to have survived.

The early history of Derby porcelain is still problematical. We know that a factory was in existence about 1750, for in 1751-3 William Duesbury in London was enamelling Derby porcelain figures. In 1756 Duesbury became part owner of the Derby factory, and later in the year there was held in London a sale of Derby porcelain which included "fine Figures." In a newspaper paragraph of 1757 we read that "Numbers of Quality and Gentry . . . . admired at the great Perfection the Derby Figures in particular, are arrived to, that many good Judges could not distinguish them from the real Dresden." It is clear that figures formed an important feature of Derby production, and it is curious that none should have hitherto been identified with certainty. Jewitt (vol. II., p. 68), gives us a clue by describing part of the contents of a consignment of forty-two large boxes despatched from Derby to London in 1763. This included "Britanias, Huzzars, Quarters (*i.e.* Continents), Shakespeares, Miltons, Jupiters, Junos, Ledas, Europa," as well as Mars and Minerva, sets of the Elements, Spanish shepherds, Neptune, the Muses and Diana.

There does in fact exist a large class of figures, which as suggested by Mr. Rackham in the *Connoisseur*, vol. LXXII., p. 134, may with

some plausibility be identified as the missing Derby output. It falls into two divisions, neither of which is marked. One has previously been attributed to Bow and Longton Hall; examples are here illustrated as figs. 40 to 42. It is decorated with a distinctive style of flower-painting; crimson, primrose-yellow and yellowish-green are the prevailing enamels and they are often used to pick out rococo scrollwork bases. Gilding is very sparingly employed, and it may be taken for granted that these pieces belong to the 1750's. The second division uses gilding freely; the most conspicuous enamel is a turquoise-green, which has a tendency to discolour and turn dirty in the firing. The dry blotchy-red cheeks of the figures are in notable contrast with the warm glassy complexions of marked gold anchor pieces, and a curious and almost invariable feature is the presence beneath the base of three round patches bare of glaze, representing the places on which the figures were supported during the firing. This large class has commonly been attributed to Chelsea, but the differences of paste, modelling and colouring justify us in seeking to assign them another origin. That they represent Derby porcelain of the 1760's is supported by the coincidence of subjects with those in the quotation from Jewitt above, while their connection with the family previously mentioned is shown by the large number of models common to both groups; such are those illustrated as figs. 40, 41 and 43. The exceptional fineness of quality of such pieces as figs. 44 to 46 makes it easily intelligible that Derby figures should have been referred to at the time as "Derby or Second Dresden."

With the union of Chelsea and Derby in 1770 we are on firmer ground. The zeal of Haslem, Nightingale and Bemrose has published and annotated a quantity of documents from which we can make a very fair estimate of the work produced during the amalgamation, from 1770 to 1784. Nightingale reprints at length the catalogues of 1770 and 1771 and gives extracts of all the interesting items from ten sales held in the next fifteen years. Bemrose reprints one of Duesbury's annual lists of novelties, which he ascribes to 1774-5. He also publishes a list of models belonging to Duesbury's estate in 1795,

which it is interesting to compare with the early 19th century price list of the factory published by Haslem. In both cases the models are numbered, and the numbers will be found to correspond with those which are often to be discovered incised under the base of existing specimens. The close of the gold anchor period marks the end of the rococo influence in England. Scrollwork bases give place to classical pedestals, riotous colouring to a sober scale of tones, in which pale pink and turquoise-blue play an important part. The subjects are alternately pseudo-classical and sentimental, and survivals from an earlier period suffer strange metamorphoses, as when an amorous group of a shepherd and shepherdess by Boucher is transformed into an insipid conversation between two children. Two novelties which we find at the very beginning of this period are the use of lacework and the introduction of biscuit porcelain, the former imitated from Meissen, the latter from Sèvres. The former effect is obtained by the insertion of real lace, which burns away in the firing and leaves its simulacrum in clay, but though attractive enough in small quantities, as on the figures illustrated here as fig. 53, it is an innovation of little importance, when compared with that of biscuit porcelain. This term signifies porcelain fired but not glazed, and the resemblance of the finished substance to marble endeared it to a generation passionate in its enthusiasm for the antique. It is curious that the subjects which have survived should breathe so little of the spirit of classical sculpture, for generally they reflect in portraiture or pastoral the unmistakable life of their own time. Examples can be studied in figs. 55 to 57. The porcelain produced at Derby after 1784 bears the so-called "Crown Derby" mark, where a crowned D is combined with crossed batons and six dots.

The factory of Longton Hall in Staffordshire is still somewhat enigmatical. It appears to have been in existence for a few years only in the 1750's, and it is generally supposed that it was acquired by Duesbury at some period between his departure from London and his purchase of the Derby factory. There is no evidence of this however, just as there is no evidence for the commonly-accepted theory that Duesbury bought the Bow works in 1776, and it is at least probable

that Longton Hall and Bow died natural deaths. Otherwise we should expect to find Longton Hall and Bow models repeated in Chelsea or Derby porcelain after 1770. We do not find this, and it is significant that the large collection of models and moulds from the Derby works described by Mr. Frank Stoner in the *Connoisseur*, vol. LXIX., p. 3, appears to have included no single model peculiar to either Longton Hall or Bow. On account of its resemblance to marked Longton Hall useful wares, a small family of figures is generally assigned to this factory. A knubbly paste is characteristic, as are rococo scrollwork bases picked out in crimson, sealing-wax red, a dry dark green and gilding. The most ambitious member of the group is the Britannia of plate 4, which has masqueraded as both Bow and Chelsea but which cannot be divorced from Longton Hall; the pedestal here is adorned with transfer-prints in black painted over in colours in a manner unique in the history of figure-sculpture. The Staffordshire figures enamelled by Duesbury in London in 1751-3 are presumably Longton Hall.

The porcelains hitherto mentioned are all of the class known as "soft paste." An intermediate paste, hardened by the addition of soapstone, was produced for a year or two at Lowdin's factory in Bristol, which seems to have made porcelain from about 1750 until its amalgamation with Worcester in 1752. The only model hitherto identified as a Lowdin product is illustrated as fig. 60. This model exists in several examples; some are glazed white, in others—including the piece here reproduced—the rockwork base is embellished with streaks of manganese-purple. On the back impressed in relief is the mark "Bristoll 1750." Worcester, in spite of its enormous output of porcelain, seems to have attempted no figure-sculpture for a good many years after its foundation. The only short-lived excursion in this direction may be dated in 1771; four models have hitherto been identified and they are reproduced by me with a discussion in the *Connoisseur*, vol. LXVI., p. 67. They are unmarked, except that two bear the signature T° of the migratory workman mentioned above. A dry ultramarine and a brilliant turquoise-blue are distinctive

ingredients of the Worcester colour-scheme.

The materials of hard paste porcelain, of the true Oriental composition, were discovered in Cornwall by William Cookworthy, who established a factory at Plymouth during the 1760's. In 1770 he moved to Bristol; three years later the undertaking was purchased by Richard Champion, who carried it on until 1781. Neither factory marked its figures, except for the T° that attests to Tebo's migration from Worcester to Bristol, and it is not always easy to distinguish the work of Plymouth definitely from that of its successor. The tendency of the Plymouth glaze to discolour, doubtless the result of inexperience, should however be noted, as well as the rococo spirit, which shows itself in the open scrollwork bases, picked out in brown, green or crimson with gilding. By the time that Bristol was founded, the rococo taste had begun to burn itself out and we find for the most part plain bases relieved by naturalistic painting in green and brown.

It remains to mention a family of figures, of artless modelling and simple colouring, which has been ascribed to Lowestoft. There seems, however, to be no reliable evidence that figures were ever made at Lowestoft, and as these particular figures bear no relation whatever to Lowestoft porcelain as we know it, it is more natural to affiliate them to something which they do closely resemble, the Staffordshire pottery figures associated with the name of Ralph Wood. Seeing that towards the close of the 18th century Staffordshire began to seethe with factories turning out unlimited quantities of pottery and porcelain, it is only reasonable to see in these unexciting little objects the output of one of these ventures. In any case they are but the poorest of poor relations to Chelsea, the *Bauernkunst* of English 18th century ceramics.

We have practically no information as to the modellers of the earlier figures. That Tebo was merely a workman and not an original modeller is supported by the lack of similarity between the various objects from different factories that bear his name. It was long believed that the impressed R found on some of the more elaborate gold anchor groups was the signature of the sculptor, Louis-François Roubiliac, but this fallacy is now discredited. There seems indeed to

have been some connection between Roubiliac and the Chelsea factory, but no model can be ascribed to him with certainty. Mrs. Arundell Esdaile is inclined to see Roubiliac's hand in such a work as fig. 18, and if he did model for Chelsea at all, it is certainly more sensible to attribute to him some of the early figures of original type than to suggest that a famous sculptor at the close of his life—he died in 1762—was turning engravings after Boucher into three-dimensional form. If Roubiliac is proved to be the creator of this fine series of the Senses, it will then be possible to father on him a whole collection of other figures showing similar characteristics, for although we have hitherto had few opportunities of identifying the work of individual modellers, yet the corpus of surviving models divides itself fairly well into families, which only become worth the trouble of classifying if we can attach to each the name of its originator. It is to be hoped that one day our steadily increasing knowledge will enable us to ascribe to their true masters many of the related sections of our miniature community.

John Bacon, R.A., is known to have worked in his youth at Bow, but it seems improbable that he was the sculptor of the B-marked cook of fig. 7, as has often been supposed. The memoranda of John Bowcocke, clerk to the factory, which are in the British Museum, contain a reference to figures of cooks in 1755, at which date Bacon was only fifteen years of age. It seems more natural once again to regard B as merely the signature of the workman who put the piece together. We know also that Bacon modelled for Duesbury at Derby, and the lists published by Haslem and Bemrose give us two scraps of information as to his work. They refer to "Garrick as Richard III., Bacon," and to "Four seasons, large, by Bacon." The former is no great feat of imagination, for it is merely an adaptation of an engraving after Dance. The Seasons are presumably the set well known in Derby porcelain of all periods and incidentally imitated at Copenhagen ; if so, they bear little relation to the fine work of earlier periods and leave us as far as ever from certainty as to which if any of the older models can be regarded as the work of Bacon. Haslem

and Bemrose supply us with a few more details regarding the individual output of later sculptors, some contained in the lists already mentioned, others presumably obtained from more or less reliable factory tradition. We learn that John James Spengler, a native of Zurich, was responsible for some lace figures, for groups after Angelica Kauffmann such as fig. 50, for the Dead Bird (fig. 57), and for a Belisarius group. Further, one Stephan modelled the Elements, and he may well have been the sculptor of the whole monumental group of fig. 55. A certain Coffee originated the Shepherd of fig. 56 by the delicate expedient of clothing in pastoral attire an antique nude statue of Adonis.

The sources from which the various figures and groups are taken form an interesting study in themselves. The tradition of *Kleinplastik* in ivory and wood, which furnished the original inspiration for this development of art in Germany, possesses no counterpart in England. The stimulus which resulted in the creation of this branch of English craftsmanship proceeds directly from German porcelain, and it is interesting to note that Meissen alone of German factories supplied models which were exactly copied over here. It is indeed remarkable how large a proportion of English figures and groups appears to have been evolved as original creations. Comparatively few of the models here reproduced can be referred to Meissen prototypes, and of the remainder by far the greater number bears no relation whatever to any other traceable work of art, except superficially in subject. Engravings, because of their portability, offer a ready field to the modeller, who finds no difficulty in transferring a scene viewed on a flat surface into three dimensions, but a relatively small percentage of the objects in this book seem even to be based upon engravings. Rubens, Van Dyck, Watteau, Boucher and later Angelica Kauffmann are among the painters, engravings after whose work gave occasional help in this direction, but not a dozen models at the very outside can be traced to any one of these artists. Contemporary portraiture is a branch that was very little developed in Germany as compared with England, where it achieved considerable popularity. The models for the most part are drawn from engravings after portraits; to those hitherto

identified may be added that of Lord Camden, reproduced by me in *Chelsea Porcelain*, pl. 61, which I have lately discovered to be based upon an engraving after Sir Joshua Reynolds. A few, like the figures of Shakespeare and Mrs. Macaulay, owe their inspiration to monumental sculpture. Many of the engravings used in this connection will be found enumerated in Mr. Rackham's catalogue of the Schreiber Collection. Two instances of similar borrowing at Chelsea or Derby are described by me in an article in the *Connoisseur*, vol. LXIX., p. 211, while an isolated case, where a Bow group appears to be derived from an ivory carving by Balthasar Permoser, is discussed by Mr. Rackham in the *Burlington Magazine*, vol. XXX., p. 168. By far the majority, however, of English figures can rightly be regarded as independent creations in their own medium. The earlier and later periods of Bow, the Gouyn and the gold anchor Chelsea, as well as the entire output of Longton Hall, Worcester, Plymouth and Bristol, seem for the most part to fall into this category, and they include many most effective and pleasing examples of miniature sculpture.

It is impossible, therefore, to deny to England a large measure of originality in this treatment of subjects that might be expected to have become stereotyped by German tradition, and it is not through misplaced patriotism that many competent judges of the little arts discern a greater charm in the soft paste medium in which the majority of our figures were executed than in the hard, though more efficient, material employed by the German potters. It must be admitted, however, that England never succeeded in producing a modeller who attempted to carry out the aims which have endeared Kändler, of Meissen, and Bustelli, of Nymphenburg, to all lovers of the German rococo. The fragile impermanence of porcelain renders it peculiarly apt as a vehicle for pointing the moral of the vanity of human life, and those two great little sculptors were not slow to seize this opportunity of satirising the follies of their neighbours, sometimes without a veil, sometimes in the guise of children, monkeys or Orientals aping the manners of their elder, more human or more civilised betters. It is curious and regrettable that the country that produced Swift, Gay and Hogarth,

should have been content to ignore the prettiest and most rewarding of all the latent possibilities of this subtle branch of art.

The advent of the 19th century brought decay and dissolution into our puppet world. It is true that figures continued to be made at Derby, at Rockingham, at Coalport and in the various factories of Staffordshire, but they are coarse and meretricious objects, eminently suited to adorn the living-rooms of boarding-houses, but of little interest to those who admire their 18th-century ancestors. It must be admitted that they do not make the slightest attempt to pose as imitations and that no one is likely to be deceived by them who is familiar with the cognate work of the previous century. By at least the time of the 1862 Exhibition, Coalport was turning out quite presentable fakes of Sèvres and Chelsea vases; one such "Sèvres" vase may be seen in the Jones Collection at the Victoria and Albert Museum, where its authenticity was not questioned until comparatively recent years. It is curious, therefore, that although 18th-century porcelain was already beginning to be a fashionable hobby with collectors, no serious imitation figures were made at this time. The art of faking seems to have not begun until after 1870. Samson, of Paris, and various factories in Germany and Austria then did their worst, which amounted to very little artistically, and as they all worked in hard paste, their productions have only to be tested with a file to be found instantly wanting.

These foreign counterfeits have continued until the present day, but they are bewrayed by considerations even other than their paste. Mr. Rackham has drawn attention in the catalogue of the 1924 exhibition of the Burlington Fine Arts Club, of Counterfeits, Imitations and Copies of Works of Art (p. 31 and pl. xlvii), to the fact that these deceits are wholly unscientific and that fakes of figures of the invariably unmarked family that I have here referred to as the second period of Derby are generally found to bear a gold anchor mark prominently displayed. In any case such bastards of cheat and ignorance hardly hold out the danger-signal to anyone familiar, even through the glass cases of museums, with the delightful originals that

they pretend to be, and although the finger of scepticism is pointed from time to time at figures and groups of undoubted soft paste which come upon the market, no one has as yet ventured to suggest where such pieces can possibly have been made or why, if the originals can be so perfectly imitated, there does not arise an absolute cascade of pseudo-red-anchor figures to dazzle the very elect and swell the pockets of those who pass their time very admirably in trading in such pretty things.

The fact remains that we still have a great deal to learn about English porcelain figures, and this is vouched for by the constant appearance of new models whose authenticity is patent not only from their appearance but from their coincidence in subject with pieces that figure in catalogues and other documents and that have hitherto never been satisfactorily identified with existing objects. Every English house has its china cabinet, and it will be long before all have yielded up their contents to scientific examination. In the meantime the enthusiast need never be without hope of a thrill when visiting any friend or even any dealer, for while the former may at any moment unsuspectingly disclose the existence of a new red anchor model, the latter may still prove to house a trifle which though unconsidered in itself may in the end furnish a valuable clue for linking together two objects as yet unrelated and for helping us on to one more discovery in the glowing chain of knowledge.

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British Museum (Franks Bequest) H. 10 in.

BOW. 1ST PERIOD

BRITANNIA

British Museum (Franks Bequest) H. $6\frac{3}{4}$ in.

BOW. 1ST PERIOD

LA BONNE AVENTURE

After Boucher

Mrs. Radford H. 13¼ in.

BOW. 1ST PERIOD

WOODWARD AS THE FINE GENTLEMAN IN GARRICK'S *LETHE*

After a portrait by Francis Hayman

Mr. F. E. Sidney H. 10½ in.

BOW. 1ST PERIOD
TWO CHINESE BUSTS

Mrs. Radford H. $9\frac{3}{4}$ in.

BOW. 1ST PERIOD

CHARITY

Mr. E. S. McEuen H. 7 in.

BOW. 2ND PERIOD

MUSICIANS, FROM THE ITALIAN *COMMEDIA DELL' ARTE*

Mrs. Radford H. 7 in.

BOW. 2ND PERIOD

TWO COOKS

The woman is marked with an impressed B

Lord and Lady Fisher H. $8\frac{1}{4}$ in.

BOW. 2ND PERIOD

DANCING PAIR

After a Meissen Original

Lord and Lady Fisher H. $7\frac{1}{2}$ in.

BOW. 2ND PERIOD

TWO DANCERS

Mr. F. E. Sidney H. 18 in.

BOW. 2ND PERIOD

FLORA

After the antique marble known as the "Farnex Flora"

Lord and Lady Fisher H. $8\frac{1}{2}$ in.

BOW. 2ND PERIOD

SAILOR

Mr. F. E. Sidney H. 8¼ in.

BOW. 3RD PERIOD

SPORTSMAN AND COMPANION

Marks : an anchor and a dagger in red, and a crescent in underglaze blue

Mr. F. E. Sidney H. 11 in.

BOW. 3RD PERIOD

EARTH, FROM A SET OF THE FOUR ELEMENTS

Mark, crossed swords in underglaze blue

Mrs. Radford H. 12¾ in.

BOW. 3RD PERIOD
DRUMMER

Lord and Lady Fisher H. 13 in.

BOW. 3RD PERIOD

SPRING FROM A SET OF THE FOUR SEASONS

Autumn, from the same set, is illustrated in the *Schreiber Catalogue*, pl. 7

Mr. Alfred E. Hutton H. 6 in.

CHELSEA. 1ST PERIOD

GIRL IN A SWING

cf. King, pl. 11 and p. 23

Dr. and Mrs. H. Bellamy Gardner H. $8\frac{1}{2}$ in.

CHELSEA. 2ND PERIOD

GARDENER'S COMPANION

Raised Anchor Mark

Mr. Alfred E. Hutton H. 11 in.

CHELSEA. 2ND PERIOD

SMELL, FROM A SET OF THE FIVE SENSES

cf. Read, pp. 39, 52

Red Anchor Mark

Sight, from the same set, is illustrated in the *Cheyne Book*, pl. 1

Mr. Alfred E. Hutton H. 9½ in.

CHELSEA. 2ND PERIOD

RAPE OF A SABINE

C. F. Read, p. 13

Red Anchor Mark

After a Meissen Original

Lord and Lady Fisher H. $9\frac{3}{8}$ in.

CHELSEA. 2ND PERIOD

SATURN DEVOURING HIS CHILD

Red Anchor Mark

Mr. Humphrey W. Cook H. 9¼ in.

CHELSEA. 2ND PERIOD

DIANA

Red Anchor Mark

Mr. Alfred E. Hutton H. 9 in.

CHELSEA. 2ND PERIOD

SPORTSMAN.

Red Anchor Mark

Mr. Alfred E. Hutton H. 9 in.

CHELSEA. 2ND PERIOD
SPORTSWOMAN

Mr. Alfred E. Hutton

H. $6\frac{3}{4}$ in.

CHELSEA. 2ND PERIOD

TWO CRINOLINE FIGURES

The masked figure has the Red Anchor Mark

Mr. Alfred E. Hutton H. $6\frac{1}{2}$ in.

CHELSEA. 2ND PERIOD

BALLAD SINGER

Red Anchor Mark

Mr. Alfred E. Hutton H. $6\frac{1}{2}$ in.

CHELSEA. 2ND PERIOD

TWO CHINESE BOYS

Red Anchor Mark

Mr. E. S. McEuen H. 8 in.

CHELSEA. 2ND PERIOD

CARPENTER

Red Anchor Mark

Mr. Humphrey W. Cook H. 7 in.

CHELSEA. 2ND PERIOD

FISHERMAN

Red Anchor Mark

Mr. Claud W. Heneage

H. $5\frac{1}{4}$ in.

CHELSEA. 2ND PERIOD

THE FOUR SEASONS

Red Anchor Mark

FIG. 29

Mr. Humphrey W. Cook H. 6¼ in.

CHELSEA. 2ND PERIOD

MUSICIANS, FROM THE ITALIAN *COMMEDIA DELL' ARTE*

cf. Read, p. 8 ("Pantaloon and Columbine")

Red Anchor Mark

After a Meissen Original

Mr. Humphrey W. Cook H. $7\frac{1}{4}$ in.

CHELSEA. 3RD PERIOD

TWO MASQUERADERS

The man has the Gold Anchor Mark

Mr. Alfred E. Hutton H. 8 in.

CHELSEA. 3RD PERIOD

FAMILY GROUP

Gold Anchor Mark

Mr. Alfred E. Hutton H. $8\frac{1}{2}$ in.

CHELSEA. 3RD PERIOD

FAMILY GROUP

Gold Anchor Mark

Mr. F. E. Sidney H. 11 in.

CHELSEA. 3RD PERIOD

SPORTING GROUP

Gold Anchor Mark and incised K

Mr. F. E. Sidney

H. 11 in.

CHELSEA. 3RD PERIOD

SPORTING GROUP

Gold Anchor Mark and incised K

British Museum (Franks Bequest) H. 13 in.

CHELSEA. 3RD PERIOD

LORD CHATHAM

The figure commemorates his support of America and elevation to the peerage in 1766

Mr. F. E. Sidney

H. 12 in.

CHELSEA. 3RD PERIOD

SPORTSMAN

Gold Anchor Mark

Mr. Humphrey W. Cook H. 16 in.

CHELSEA. 3RD PERIOD

CLIO, FROM A SET OF APOLLO AND THE NINE MUSES

Gold Anchor Mark

Mr. F. E Sidney H. 17 in.

CHELSEA. 3RD PERIOD

CIMON AND PERO, OR THE ROMAN CHARITY

After Rubens

Gold Anchor Mark

Mr. A. H. S. Bunford H. 11½ in.

DERBY. 1ST PERIOD
MILTON

Mr. A. H. S. Bunford H. 11½ in.

CHELSEA. 1ST PERIOD

SHAKESPEARE

After Scheemaker's statue in Westminster Abbey

Lord and Lady Fisher H. 10⅞ in.

DERBY. 1ST PERIOD

PAIR OF LOVERS

Mr. F. E. Sidney H. 11½ in.

DERBY. 2ND PERIOD

LOVERS AND A CLOWN,

FROM THE ITALIAN *COMMEDIA DELL' ARTE*

After a Meissen Original

Mr. F. E. Sidney H. 15 in.

DERBY. 2ND PERIOD

VULCAN

Mr. F. E. Sidney H. 15 in.

DERBY. 2ND PERIOD

JUNO

Mr. F. E. Sidney H. 19 in.

DERBY. 2ND PERIOD

JUPITER

Mr. F. E. Sidney H. 12½ in.

DERBY. 2ND PERIOD

EUROPE, FROM A SET OF THE FOUR CONTINENTS

Mr. F. E. Sidney H. 10½ in.

DERBY-CHELSEA

HEARING, FROM A SET OF THE FIVE SENSES

Mr. F. E. Sidney

H. $10\frac{1}{4}$ in.

DERBY - CHELSEA

SMELL, FROM A SET OF THE FIVE SENSES

British Museum (Barwell Bequest) H. 11½ in.

DERBY - CHELSEA

VIRGINS AWAKING CUPID

Modelled by Spengler after Angelica Kauffmann

British Museum (Lionel van Oven Bequest) H. $10\frac{1}{2}$ in.

DERBY-CHELSEA

VENUS AND CUPID

Mr. Albert Amor H. 9 in.

DERBY - CHELSEA

L'EDUCATION SENTIMENTALE

Mrs. Radford

H. $5\frac{1}{4}$ in.

DERBY - CHELSEA

BOY AND GIRL

The clothes trimmed with lace

Lord and Lady Fisher H. 13 in.

DERBY - CHELSEA

CATHARINE MACAULAY, THE HISTORIAN

After a statue by J. F. Moore (1777), formerly in
St. Stephen's, Walbrook

Mark, "88" incised

Lord and Lady Fisher

H. 13½ in.

DERBY

PASTORAL GROUP, WITH CUPIDS SYMBOLISING THE ELEMENTS

Victoria and Albert Museum H. 13¾ in.

DERBY. LATE 18TH CENTURY

SHEPHERD

Modelled by Coffee after an antique marble of Adonis

Mark, a crowned D and "No. 396," incised

British Museum (Franks Bequest)

H. $7\frac{1}{2}$ in.

DERBY. LATE 18TH CENTURY

THE DEAD BIRD

Modelled by Spengler

Mark, a crowned D and "N 363," incised

Lord and Lady Fisher H. 8¾ in.

LONGTON HALL
CHILDREN WITH DOGS

Lord and Lady Fisher H. 10 in.

LONGTON HALL

GOATHERD

Mr. C. H. B. Caldwell H. $6\frac{3}{4}$ in.

LOWDIN'S FACTORY, BRISTOL

CHINESE SAGE (LÜ TUNG-PIN ?)

See R. L. Hobson, *Later Ceramic Wares of China*, p. 105

Modelled from a Chinese original

Mr. Herbert Eccles H. $6\frac{1}{4}$ in.

WORCESTER

GARDENER

Companion Figure to pl. 5

Mr. Humphrey W. Cook

H. $4\frac{3}{4}$ in.

WORCESTER

PAIR OF TURKS

Mrs. Radford

H. $10\frac{1}{4}$ in.

PLYMOUTH

GARDENER AND COMPANION

Mrs. Radford

H. $5\frac{1}{2}$ in.

PLYMOUTH

TWO MUSICIANS

Mrs. Radford

H. $5\frac{1}{2}$ in.

PLYMOUTH

BOYS WITH A WREATH

Lord and Lady Fisher H. $10\frac{3}{4}$ in.

BRISTOL

GOATHERD

Lord and Lady Fisher H. 10 in.

BRISTOL

MILKMAID

Mr. F. E. Sidney H. 12 in.

BRISTOL

TWO MUSICIANS

Mr. F. E. Sidney

H. $7\frac{7}{8}$ in.

BRISTOL

BOYS WITH A GOAT

British Museum (Franks Bequest)

H. $5\frac{1}{2}$ in.

BRISTOL

TWO TOPERS

Lord and Lady Fisher H. $8\frac{7}{8}$ in.

BRISTOL

BOY FRIGHTENED BY A DOG

Victoria and Albert Museum (E. F. Broderip Gift)

H. $8\frac{1}{8}$ in.

STAFFORDSHIRE

VENUS AND APOLLO

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